
*à Monsieur
Ch. de Bériot*

Cinquième Sextuor

pour

*piano, violon, deux altos,
violoncelle et contrabasse*

par

Henri Bertini jeune

Op. 124

Violon

Violon

Grande Sextuor Op. 124

Henri Bertini jeune
1798–1876

Allegro moderato.

4

p

13

23

3

32

39

f

46

3

p

57

fz *p*

2

66

ff

74

pizz. *ff arco.*

82

pizz. ff arco.

90

p

100

p

107

f p

113

3 ff p

122

129

p

136

ff pp rall.

145

in Tempo. p

153

fz p

The musical score is written for a single melodic line in a minor key, indicated by three flats in the key signature. The notation includes various dynamics and articulations. Measures 82-90 show a sequence of eighth and quarter notes, with a pizzicato (pizz.) instruction at measure 85 and a fortissimo arco (ff arco.) instruction at measure 88. Measures 90-100 feature a triplet of eighth notes at measure 93, followed by a series of sixteenth-note runs. Measures 100-107 continue with sixteenth-note runs and slurs. Measures 107-113 show a dynamic shift from forte (f) to piano (p). Measure 113 contains a triplet of eighth notes marked fortissimo (ff). Measures 113-122 continue with sixteenth-note runs and slurs. Measures 122-129 show a series of eighth notes with slurs. Measures 129-136 continue with eighth notes and slurs, ending with a piano piano (pp) and rallentando (rall.) instruction. Measures 136-145 show a dynamic shift from fortissimo (ff) to piano (p), with a tempo change to 'in Tempo.' at measure 145. Measures 145-153 continue with eighth notes and slurs, ending with a fortissimo (fz) and piano (p) instruction.

159 

166 

175 

185 

193 

199 

205 

211 

217 

226 

235 *poco piu lento*

p

242 *cres.* *ff*

248 *dim.* *p* *cres.*

256 *ff* *ff* *in Tempo.*

266 *ff* *dim.*

274 *p* *pp* *3*

286 *2* *p* *3* *p*

298 *p*

306 *ff* *Risoluto.*

314 *ff*

322 *ff* *p dim.* *dim.*

330 *p* *ff* *p*

339

347 *poco a poco cres.*

355

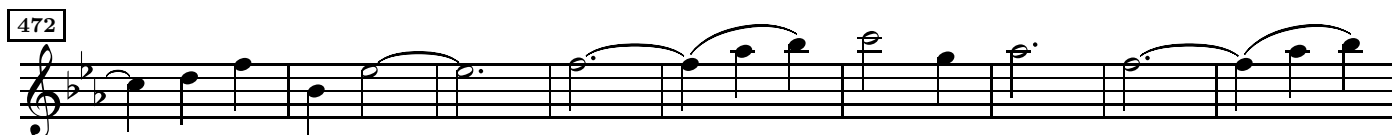
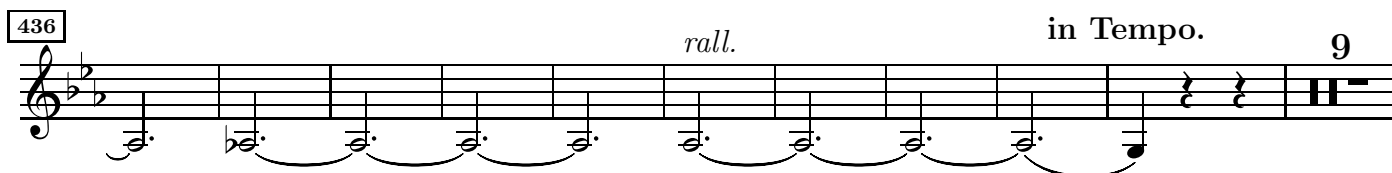
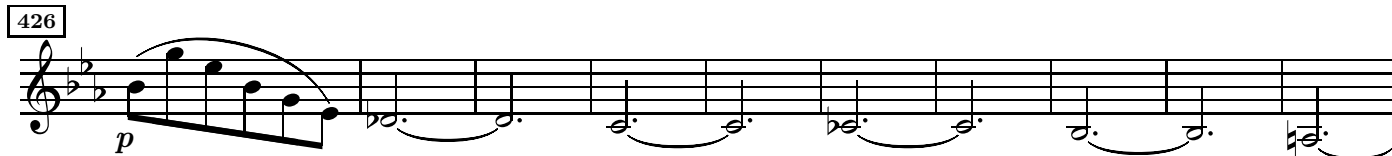
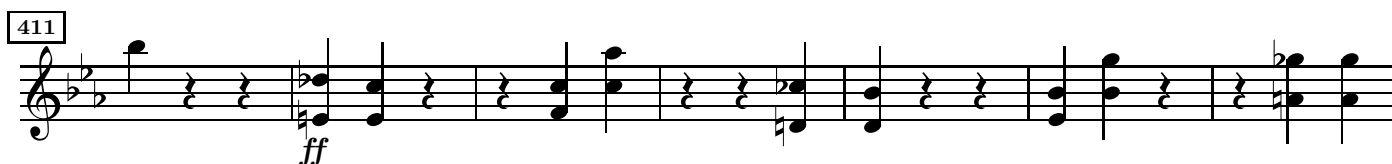
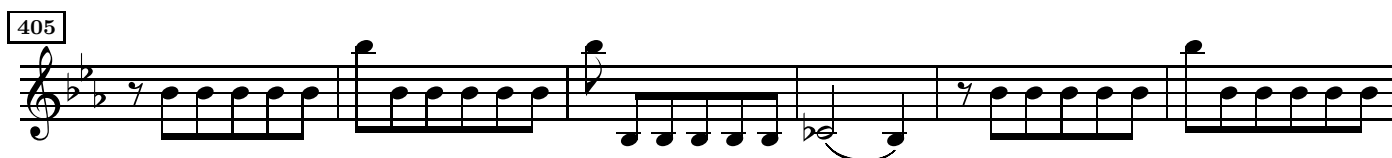
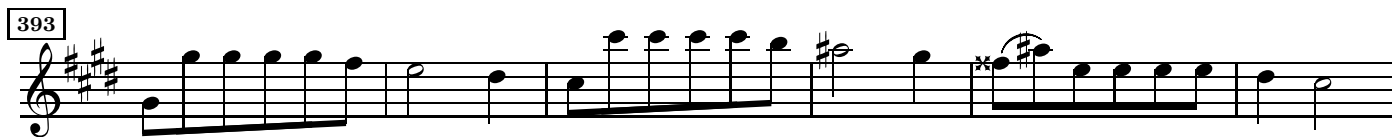
362 *ff*

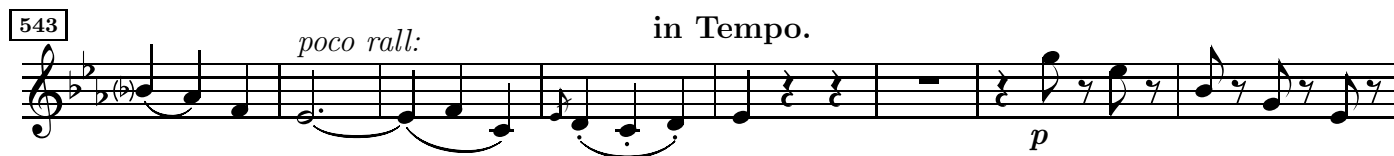
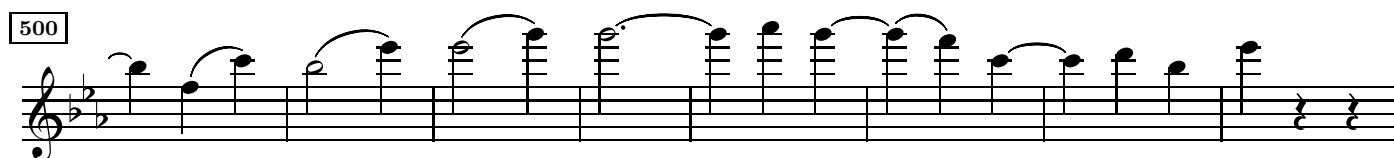
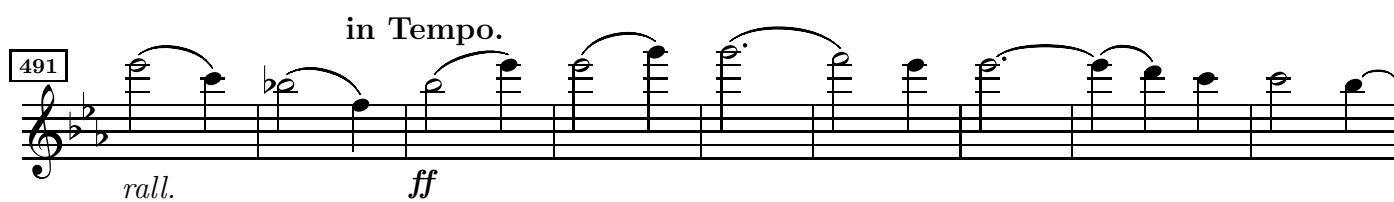
369 *ff*

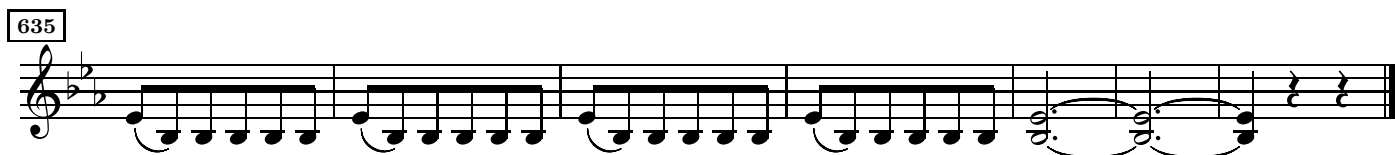
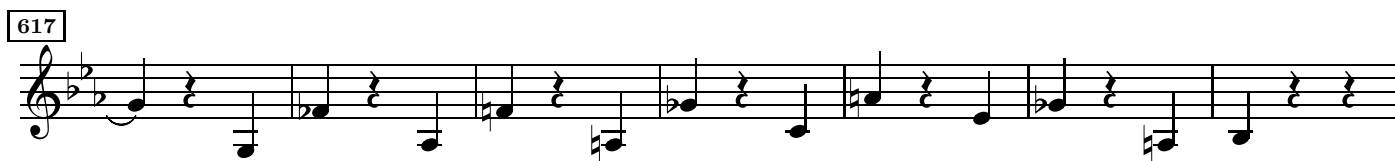
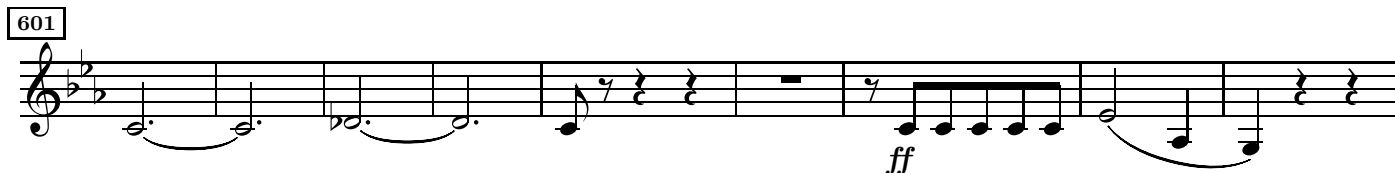
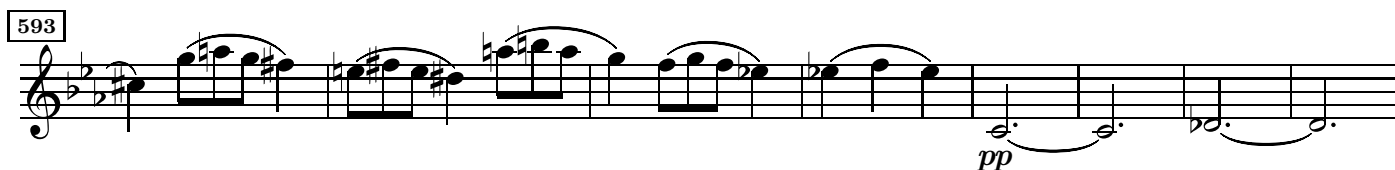
375

381

387

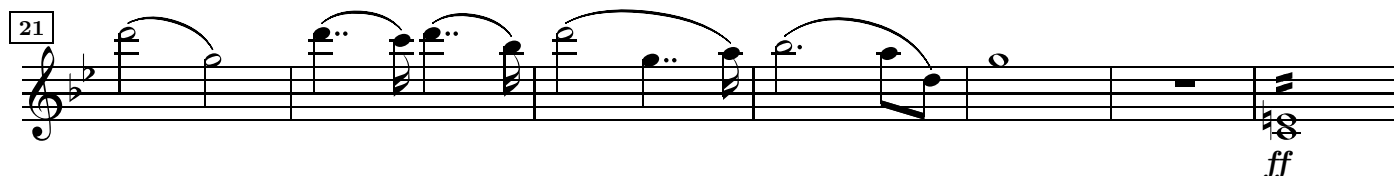
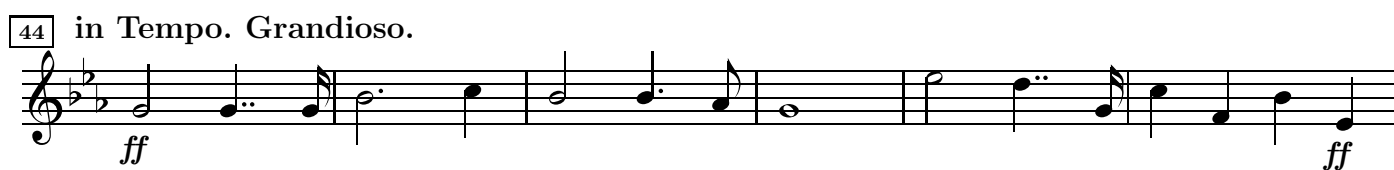
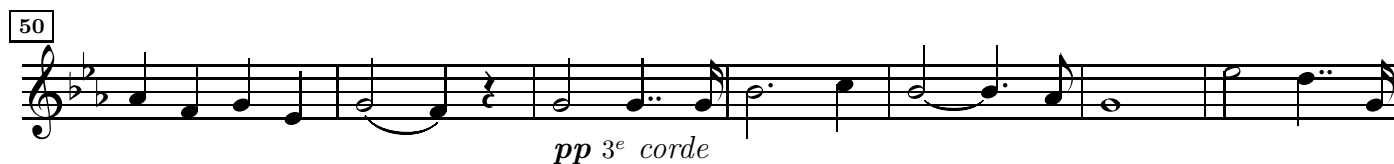
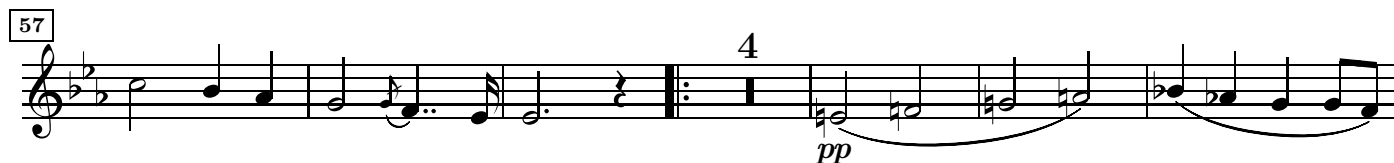
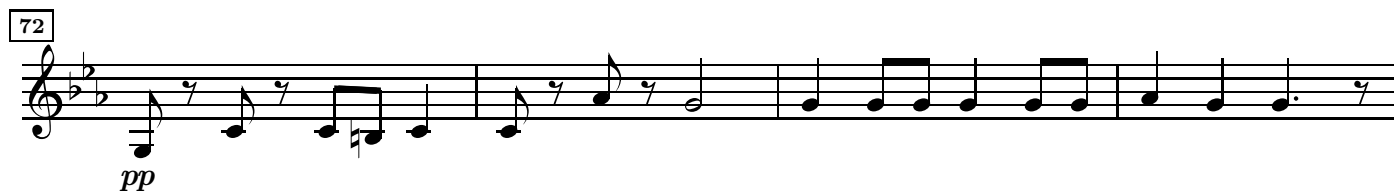






Andante.

Ballade.

*p pizz.**p col arco.**ff**pp**ff**pp**ritenuto.**ff**ff**pp 3^e corde**pp**ff**pp*

76 *p*

79 *ff*

83 *p*

87

92

97 *f*

101

105 *pp*

109

113 *poco rall.* *in Tempo.*
pp 2

120 *Tempo 1°*

ff *f* *ff* *p* *pp*

128

135

141

146

153

162 *poco piu lento.*

p

167 *rall.*

§ *Allegro con brio*

Menuet *ff* *p*

7 *pp* *pp*

15

24

31

37

44

52

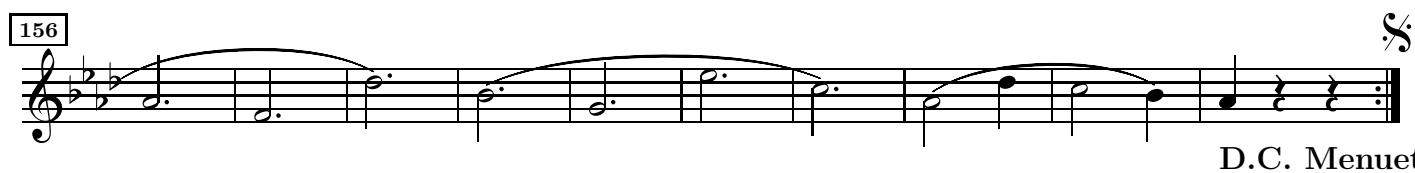
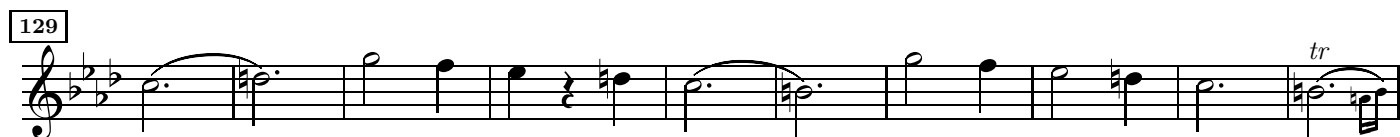
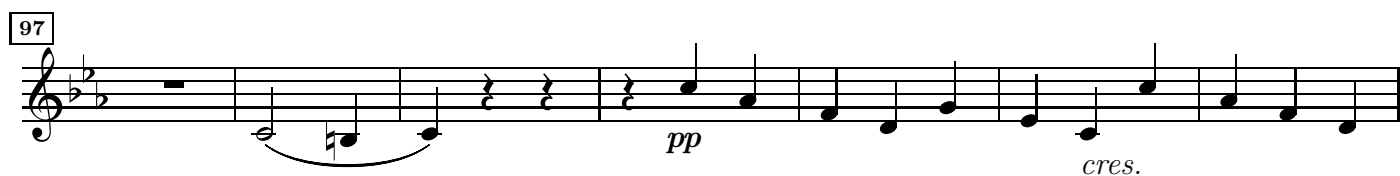
57

63

69

74

p



Allegro

Finale.

5

10

13

17

21

24

27

29

33

p

cres.

ff

p

ff

fz

pp

p

ff

tr

p

ff

tr

p

ff

38 *fz* *p*

41 *p* *p* *poco piu Allegro* *poco a poco cresc.*

45 *ff*

49 *ff*

53 *ff*

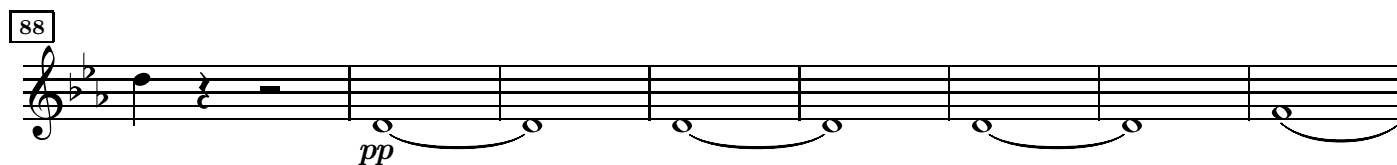
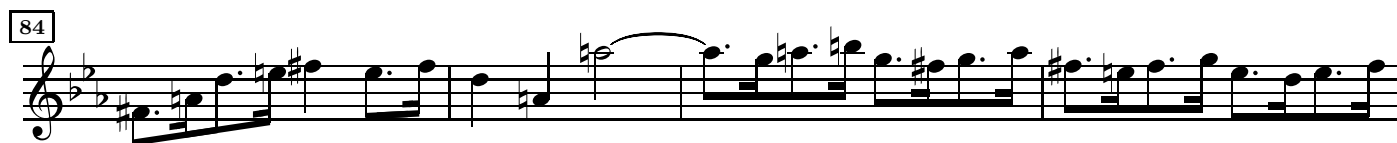
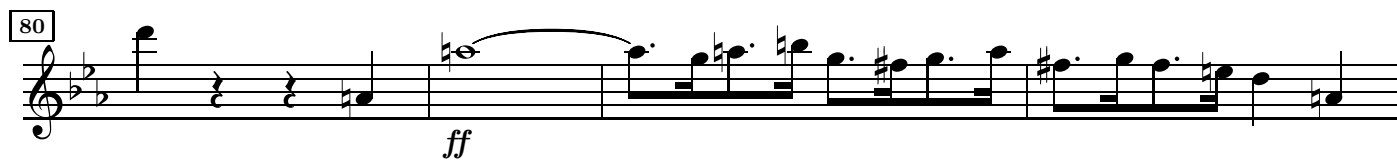
58 *ritenuto.*

62 *in Tempo.* *p*

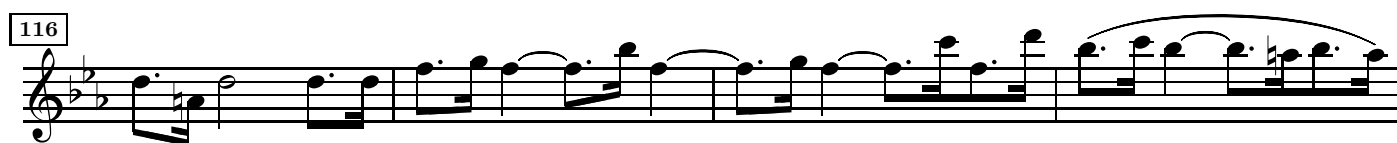
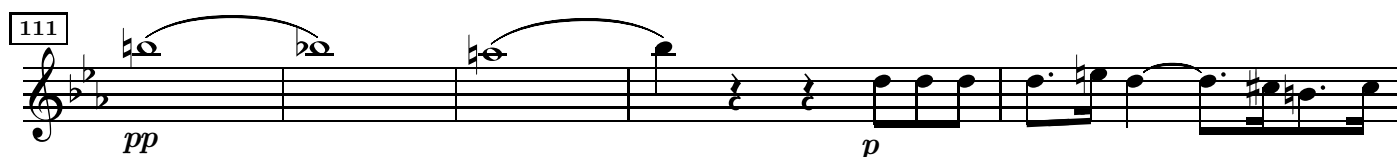
67 *p*

72

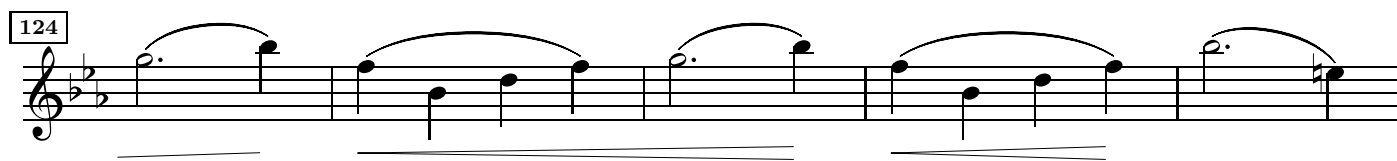
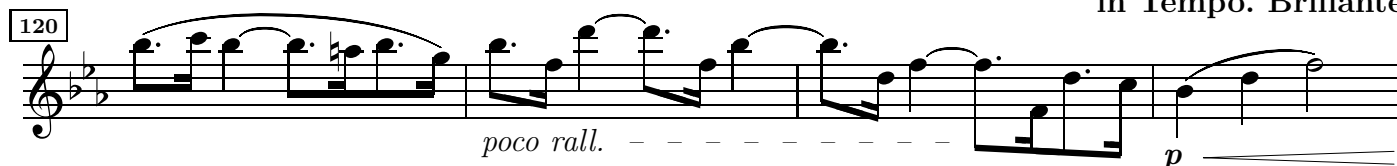
76 *ff*



in Tempo.



in Tempo. Brillante.



129

134

140

144

148

152

157

160

163

167

pp

p

p

ff

p

ff

Tempo 1°

p

173

177

181

185

189

193

197

199

203

207

p

cresc.

ff

ten.

fz

pp

tr

ff

p

Detailed description of the musical score: The score consists of ten staves of music, each labeled with a measure number in a box at the beginning. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4, but it changes to 2/4 at measure 181. The notation includes various musical symbols: slurs, accents (>), dynamic markings (p, ff, cresc., ten., fz, pp, tr), and a time signature change. The music is written in a single staff with a treble clef.

212

p *cres.*

215

ff *ff* ³

219

223

ff *ff* ³

226

230

p

234

238

242

246

250

254 in Tempo.

257

259

261

264

266

269

274

p

p

rall.

p

3

3

ff

in Tempo. Risoluto.

278 *p* [cres.]

283 *f rall.* *p*

288 *f*

294 *ff*

298

302

306

310 *tr* *tr* *tr* *ff*

315

319

Detailed description of the musical score: The score is written on a single staff in E-flat major (three flats). It consists of 42 measures, numbered 278 to 319. Measures 278-282 feature a melodic line starting on G4, moving up stepwise to D5, with a crescendo and a dynamic of piano (p). Measures 283-287 continue the melodic line, marked 'f rall.' (forte, rallentando) and then 'p' (piano). Measures 288-293 show a descending melodic line, marked 'f' (forte). Measures 294-297 are marked 'ff' (fortissimo) and feature a more active, eighth-note melody. Measures 298-301 continue this active melody. Measures 302-305 show a descending eighth-note scale. Measures 306-309 continue the descending scale. Measures 310-314 feature trills (tr) on G4 and A4, marked 'ff'. Measures 315-318 continue the descending eighth-note scale. Measure 319 ends with a whole note chord on G4 and a double bar line.

Henri Jérôme Bertini 1798–1876

Henri Jérôme Bertini was born in London on October 28, 1798, but his family returned to Paris six months later. He received his early musical education from his father and his brother, a pupil of Clementi. He was considered a child prodigy and at the age of 12 his father took him on a tour of England, Holland, Flanders, and Germany where he was enthusiastically received. After studies in composition in England and Scotland he was appointed professor of music in Brussels but returned to Paris in 1821. It is known that Bertini gave a concert with Franz Liszt in the Salons Pape on April 20, 1828. The program included a transcription by Bertini of Beethoven's Symphony No. 7 in A major for eight hands (the other pianists were Sowinsky and Schunke.) He was also admired as a chamber music performer, giving concerts with his friends Fontaine (violin) and Franchomme (cello). He remained active in and around Paris until around 1848 when he retired from the musical scene. In 1859 he moved to Meylan (near Grenoble) where he died on September 30, 1876.

Bertini concertized widely but was not as celebrated a virtuoso as either Kalkbrenner or Henri Herz. One of his contemporaries (Marmontel) described his playing as having Clementi's evenness and clarity in rapid passages as well as the quality of sound, the manner of phrasing, and the ability to make the instrument sing characteristic of the school of Hummel and Moscheles. Thomas Tapper, in the preface of his edition of the *Études* Op.100 published by Ditson, says:

He was in his time a shining example of the most admirable qualities of an artist. Living in an age of garish virtuosity, and hailed as a brilliant executant himself, he maintained nevertheless the most rigorous standards of musicianship in his playing, in his compositions, and in the music which he appeared before the public to interpret. This is the more remarkable when one considers that his manhood was reached during the luxuriant period of French romanticism and that the extravagances of the literary outburst were reflected in the musical movements of the time. Virtuosity was subjected to sore temptations and many succumbed. Bertini stood for the sounder qualities of the artist and gradually acquired an extended and remunerative *prestige*. His life was singularly devoid of incident and official distinction, but the legacy of pedagogic works which he has left to us and his honorable activity give it every right to be called a success.

Bertini was celebrated as a teacher. Antoine Marmontel, who devoted the second chapter of his work on celebrated pianists to Bertini, writes

He was unsurpassed as a teacher, giving his lessons with scrupulous care and the keenest interest in his pupils' progress. After he had given up teaching, a number of his pupils continued with me, and I recognized the soundness of the principles drawn from his instruction.

It is above all in the special class of studies and caprices, that Bertini's immense popularity is founded. It is here that he occupied a unique position and opened the path over which the next generation of composers was to rush after him. In each of his numerous collections of studies, embracing every degree of difficulty, he has insistently given to every piece, easy or difficult, brief or extended, a character of salient melody. The technical problem to be overcome presents itself as a song; even where the study is devoted to the problem of velocity the general contour falls into a melodic curve, and this is the first and transcendent cause of the universal success of these pieces, which are, furthermore, natural in respect to rhythm and carefully thought out harmonically.

Robert Schumann, in a review of a piano trio in the *Gesammelte Schriften*, comments that Bertini writes easily flowing harmony but that the movements are too long. He continues: "With the best will in the world, we find it difficult to be angry with Bertini, yet he drives us to distraction with his perfumed Parisian phrases; all his music is as smooth as silk and satin."¹ German sentimentality has never appreciated French elegance.

Bertini is best remembered today for his piano method *Le Rudiment du pianiste*, and his 20 books of approximately 500 studies.

For more information on the life of Bertini, see *Henri Bertini pianiste virtuose, compositeur de musique* (Grenoble, 1999) by Pascal Beyls (<http://perso.wanadoo.fr/pascal.beyls/bertini/bertini.html>).

¹ from Cobbett's Cyclopedic Survey of Chamber Music, Second Edition, Volume 1, page 124.